1: Fitzgerald H-5 (1937-1938) AE3 Sino-Tibetan
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of pigs naturally depends on the age and quality of the animal, but 70 dollars Nickel, or fifteen shillings, is the usual price of a fat pig ready for slaughter. Pig bristles, which are one of the few local products which have a world market, fetch ten dollars Silver a catty, or about nine shillings for one and a quarter pounds weight. This is in Ta Li a high price, but it must be remembered that only the bristles along the spinal ridge of the pig are of any use, and the quantity obtained from one animal is not very large. Sheep, which, as has been pointed out, are not greatly valued or numerous, fetch about twenty dollars Nickel a head at most, as compared with seventy to eighty for a fat pig. Cattle, either for milking or draught, are a little more expensive, the prices ranging between twenty and thirty dollars Silver a head, or about fifteen shillings to one pound sterling. The price of a horse or mule varies a great deal, as there is a wide difference between the value of a pack pony and a good riding horse. Fifty dollars Silver, or about two pounds, is the lowest price, but a good mount may cost four times as much, and big, powerful mules bred on the Tibetan border, which can carry loads of two hundred catties (two hundred and fifty pounds), were selling for as much as four hundred dollars Silver or nearly £16 *os. od.* a head. It is true that this high price was paid by army buyers at the autumn fair in 1938, and is not normal.

Although the character of this market remains much the same throughout the year there are seasonal changes. Thus in the beginning of autumn large numbers of quilts and warm coats are offered for sale, and in the summer umbrellas, "rain cloth"—a kind of local oil cloth—and palm fibre rain cloaks worn by the farmers, are in great demand, for the Min Chia, like the Chinese, hate getting wet. Towards the end of the lunar year, when the great New Year settling day is approaching, the market becomes very busy,

1: Fitzgerald H-5 (1937-1939) AE3 Sino-Tibetan
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duce, but the products of cottage industry, embroidery, needlework, carved furniture, coffin wood, building stone, leather work and wood work. As more than half the customers are women and girls, the goods offered for sale are largely such things as appeal to feminine needs and vanities.

A whole street of booths houses the silversmiths of Ta Li, Hsia Kuan and other small cities, and throughout the days of the fair this street is crowded with Min Chia girls in their embroidered best clothes, and picturesque silver studded headdresses. Here they can buy the silver ornaments which are sewn on to these caps—symbols of good luck and silver studs—and also bangles, apron holders and the silver chains complete with ear pick and needle case which Min Chia girls wear across the left shoulder.

Other streets of booths are devoted to hats—some Min Chia girls from the Erh Yuan district wear men's round skull caps decorated with coloured buttons—silk shops, and those selling knitted woollen children's clothes, a very popular attraction. But almost every shop has something intended for women or children, babies' toys, or the gay caps in the shape of tigers' heads which are favoured for baby boys. The carved hard wood furniture made near Teng Ch'uan[1] is here sold in large quantities. It is well made and substantial: the table tops cut from a single piece of wood may measure 3 ft. by 2 ft. 6 in. This furniture is perhaps the finest workmanship produced in the Min Chia area, though owing to the weight of the pieces and the difficulty of transport, it is only in the last few years that any of it has been taken even as far as K'un Ming.

[1] The wood used, which comes from further north, is called Hung Ch'un Mu, Red Ch'un wood. There are many kinds of Ch'un tree in Yunnan, but the red Ch'un is the largest and grows only at a great altitude, over 10,000 ft., as is commonly the case with all the large timber trees in Yunnan.

1: Fitzgerald H-5 (1937-1938) AE3 Sino-Tibetan
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Dancers at the Gwer
Sa La festival.

Village temple to Ku'ei Hsing.

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[Face p. 124]

1: Fitzgerald H-5 (1937-1938) AE3 Sino-Tibetan
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Baby boy wearing girl's head-dress as protection against evil spirits.

Min Chia girl wearing silver-studded head-dress.

[Face p. 154]

1: Fitzgerald H-5 (1937-1939) AE3 Sino-Tibetan
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of curing lesser ailments with drugs and herbs which have real medicinal value, but many of their specifics are compounded of ingredients chosen for reasons more magical than medical, and if they have a curative effect, it must be attributed to the faith of the patient. Although the climate of Ta Li is healthy, being dry and free from malaria, the lack of a public health service permits infectious disease a free run until the epidemic has spent its force. Consequently few families are free from sickness in the course of the year, and deaths are always to be expected. Inevitably the people, being accustomed to this prospect, are less affected by the untimely death of a relative than peoples who have come to expect long life as the natural thing and regard early decease as a tragic accident. The Min Chia adult of riper years always has his coffin bought and ready, and death when it comes is met with the accustomed preparations without greatly disorganising the life of the household.

The funeral is arranged for the first lucky day, determined by consulting the calendar in general use, in which such days are marked. The whole family at once puts on mourning, the white costume, from headcloth to shoes, which is traditional with the Chinese, and adopted, like most of the funeral rites, by the Min Chia. This costume is worn until after the funeral, and the headcloth and shoes are retained for one month after the death. Until after the funeral the family avoid sitting on chairs or benches, using only low stools close to the ground, and eat only off a low table, as a sign of grief and humility. The musicians, who should in fact be Buddhist priests, but usually in Ta Li are really laymen, are called in to chant sutras before the coffin, which is placed in the main guest hall in front of the altar of the ancestors. Here it remains for at least one day, or until the earliest auspicious day for the funeral, which will

2: Rock K-5 (1934-) 1947 AF16 Southwest China
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(Courtesy Nat. Geogr. Soc.)

PLATE 160.—THE LATE MUH-KWUA OR NA-KHI CHIEF OF YEH-CHIH
WANG KUO-HSIANG

王國祥木瓜

He was better known as Wang Tsan-ch'en. Photographed in his Yamen in 1923.

[p. 218 H]

2: Rock K-5 (1934-) 1947 AF16 Southwest China
Sino-Tibetan Border A E3

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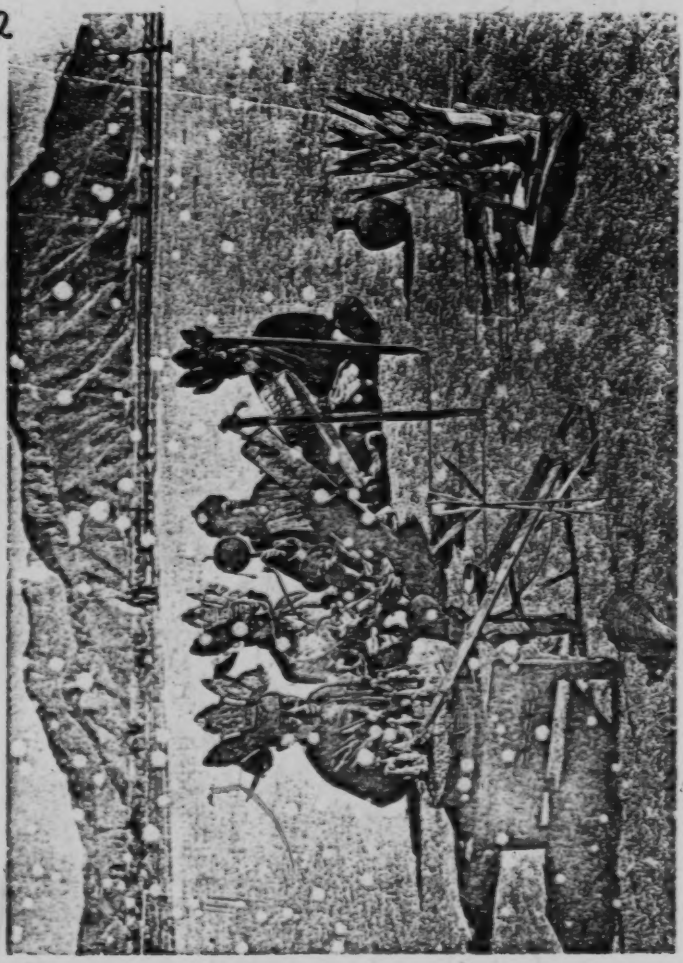

PLATE 222. — YUNG-NING NDA-PA (SORCERERS) PERFORMING THE ZHI-WUA-GKÄ CEREMONY

永寧喀巴作术

All their rituals are performed out of doors, on a meadow; in this case on the Yung-ning plain, in front of the lamasery. The Zhi-wua-gkä (burning of the demons), like all other Nda-pa ceremonies, ends in drunkenness.

[p. 410 N]

2: Rock K-5 (1934-) 1947 AF16 Southwest China
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(Courtesy Nat. Geogr. Soc.)

PLATE 221. — HLI-KHIN LADIES, MEMBERS OF THE T'U-SSU FAMILY

土司家婦人

Only members of the ruling family are allowed to wear long skirts. They adorn themselves with gold and silver ornaments and wear a white goat skin jacket held in place by a large round, silver buckle.

[p. 410-M]

2: Rock K-5 (1934-) 1947 AF16 Southwest China
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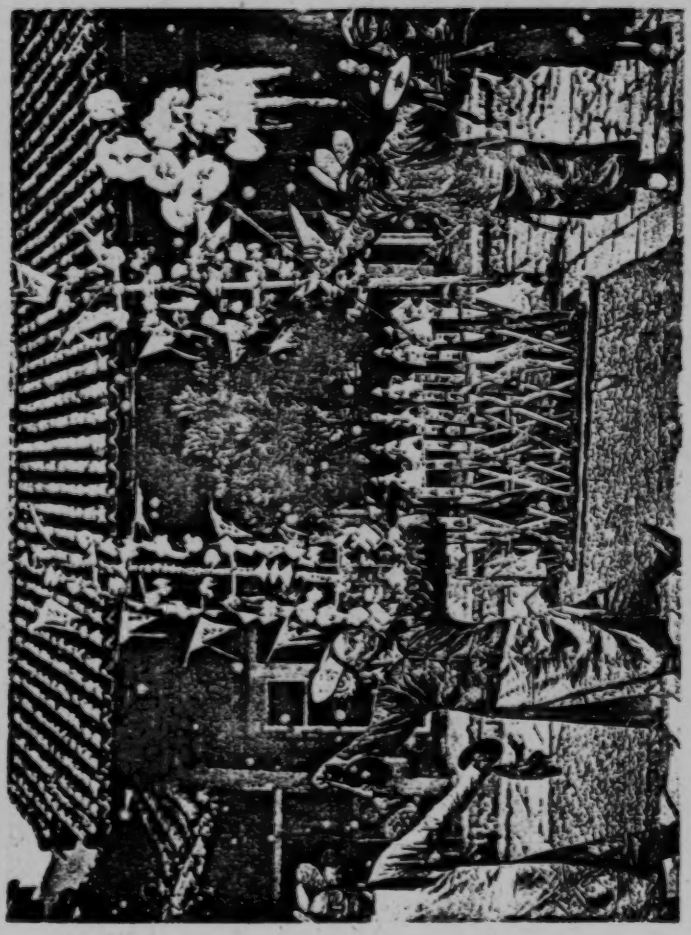

PLATE 239. — NA-KHI DTO-MBAS PERFORMING THE HÄ-LA-LÜ CEREMONY (Courtesy Nat. Geogr. Soc.)

The ceremony, lasting from three to five days, is to propitiate the spirits of suicides causing harm to the family to which they belonged. Many promiscuous love affairs end in double suicide.

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[p. 426 E]

2: Rock K-5 (1934-) 1947 AF16 Southwest China

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PLATE 243.—HLI-KHIN LADIES OF THE TSO-SO LA TU-SSU FAMILY

西川北路土司諸妹女人

The women alone of the Tso-so Tu-ssu family show refinement. Like their sisters of Yung-ning they wear long pleated skirts.

[p. 458 H]

3: Torrance E-4 (no date)1933 AE3 Sino-Tibetan Border Peoples AE3

that the presence of these oddities and occult claims does not lessen our admiration for the better class of priests who despise the use of such fraudulent practices in their profession. They refuse to stoop to these mountebank tricks and schemes for the sake of gain but trust to the all-merciful power of a benign God to meet the ills and needs of men. To them God is very real.

Few priests to-day wear a distinctive dress. There used to be priestly sacrificial garments; there is one in the West China Union University Museum, which we procured for it. This one shows a kind of back-plate ornament which is peculiar. Of its significance we remain so far in entire ignorance and until we find a clue there is no use making a guess at it. Nowadays priests mostly perform their sacrificial duties clad in the common white robe of the worshippers.

At the sacrifice in the grove only men are allowed to attend. Mixed worship is forbidden. Distance is no excuse, and nothing save bodily infirmity may deter the heads of households from being present. Worship is congregational and not to take part makes one a religious reprobate.

Elders or leaders of good repute are appointed in turns to see to all the necessary arrangements. It falls to them to select the ram or he-goat. This is done ten days ahead of time. It must be perfect in every part, body, legs and horns. And it must be white. If a wholly white animal cannot be found, a white cock is offered to atone for any spot or imperfection in colour. It is led home the day before and washed. To augment its cleansing it is next bathed in incense which is of cypress twigs. Then it is tethered in a clean place until wanted.

A new and unused rope is used to lead it to the altar. The rope, too, has to pass through the sanctifying fumes of the incense, and afterwards it may not be used for any profane purpose. A special honour rests on the person chosen to lead the victim to the grove. He is always reckoned worthy among his brethren. It falls to him to sacrifice, and he receives an extra portion of the divided meat.

Three days beforehand the worshippers cleanse their bodies, wash their clothes and make themselves ready. No pungeant herbs such as garlic or onions may be eaten then or anything regarded as unclean. Even smoking is meantime prohibited. If possible, all go clothed in white. The very poor may wear dyed garments if they are cleansed and they have no other.

The road along which the victim is led to the grove only the worshippers may tread. No others that day may appear thereon, for that day it is sacred. Should any one inadvertently be met on it he must offer a special sacrifice to make amends for his trespass.

No outsiders are permitted to witness the New Year sacrifice. No Chiang even who are not participants are allowed near. The roads and approaches to the grove are carefully guarded against

3:Torrance E-4 (no date)1933 AE3 Sino-Tibetan Border Peoples AE3

the light of the sun, neither of the moon to shine in it: for the glory of God did lighten it, and The Lamb, (the slain Lamb) is the light thereof. An intelligent Chiang Christian reading this passage in the 21st chapter of the Book of Revelation has no need of any one to interpret it to him, he knows it after the manner born. The spiritual conceptions, the similes, the aspirations are his own. He understands perfectly how the light of the glory of God and of the Lamb is like unto a Stone, most precious, clear as crystal.

In the book of Zechariah where Joshua, the high priest, hears that Jehovah will bring forth His Servant the Branch and lay the Stone before Joshua when the iniquity of the land shall be removed in one day, the references for the common reader are very difficult to understand. It is not so with the Chiang. The Branch and the Stone are well known to him on his house-top, and the removal of iniquity in connection with them a periodic occurrence. From Genesis to Revelation the ritual of the White Religion of the Chiang bristles with points of similarity and great mutual illumination.

Take for instance Genesis, 31; 54, where it is said that Jacob offered sacrifice upon the mount, and called his brethren to eat bread; and they did eat bread and tarried all night in the mount." What commentator can explain clearly the early usages that led him to do this? But we who have learnt how the Chiang sacrifice and tarry all night in the Mount have our difficulties cleared away. In their practices we see those of Genesis still preserved and observed. The Old Testament is a new book to us, comparatively, after we have sojourned for a time in the Chiang country. Their rocks, towers and fortresses give a vividness to many a Psalm and many a passage, that were previously half obscure to us.

Before the worshippers on the Mount separate the priest carefully divides the seed wheat between them, in which Je-Dsu had been planted in the likeness of death. The dividing in some parts is done by sowing. He scatters it over them like a sower when each one collects, what he can by lifting up a fold of his garment. The seed denotes the receiving of new life through death, i.e. by means of the sacrifice rendered to God. Each worshipper had taken to the grove four small white paper banners. Two of these are inserted in the fields and two taken home with the life seed, and preserved in a sacred receptacle called the *Choh-Ch'u*, which rests on a ledge in the corner of the main room of the house.

This sowing of seed takes place at marriages and at deaths. It means re-creation and restoration . . . life beyond the tomb. On the coffin a wooden bird typifies the flight of the soul to the Pure Land above. Heaven to them is the land of purity, therefore of gladness and brightness. The bride, after her marriage, lays aside her beautiful marriage attire, that she might wear it again when she passes into this land of purity and of brightness. Among

5:Graham E-5 (1933, 1941)1942 AE3 Sino-Tibetan
Border Peoples AE3
Ch'iang

778 ed with potency so as to add to the efficacy of the priest in his ceremonies.

534 778 1. The sacred drum. It is covered with goatskin on one side only, and has a handle inside on which there is generally some crude carving. There is one drumstick. Sometimes paper cut into strips is pasted onto the edge of the drum to represent hair.

292 778 2. The priest's hat. It is made of the skin of a golden haired monkey. The ears and eyes are left on, and the tail is sewed onto the back. In front are old cowries arranged into patterns, polished circular white bones that are thought to be the kneecaps of tigers, and sometimes seashells. Occasionally on the hat is a silver plaque on which there is some Tibetan writing and the word *sang* 賞 or reward in Chinese. This plaque is given by a local Chinese magistrate for assistance in praying for rain or performing some other ceremony. It adds to the prestige of the priest.

3. A sacred cane with a sharp point at the bottom are generally having a human-like head carved on the top to represent the king of demons. This cane, like that of the Taoist priest, is for exorcising demons. Very rarely a design representing a snake is carved on the cane. Naturally a snake on this sacred stick would make it more efficient in the exorcising of demons.

4. A brass gong, six to eight inches in diameter, slightly concave inside. It has a tapper and a leather handle. Similar brass gongs are used among the Nashi or Moshi of western Yunnan and by black lamas in west China and eastern Tibet.

5. A ceremonial dagger or sword. With this the goat or cockerel that is sacrificed is killed by cutting the throat. It also inspires fear in the hearts of the demons.

6. An iron or brass seal on which are elaborate Chinese characters. This is exactly like that of the Taoist or Buddhist priests, and also like that of the *Tuan-Kung*.

[177] 7. Carved boards for printing charms on paper. The charms consist of Chinese characters.

8. In some localities there is a skin bag into which the priest puts pieces of meat or other objects given him for his services.

10. There is a collection of eagles' claws, Chinese bronze or brass coinlike charms, wild goats and wild boar's tucks, small horse-bells, etc.

itself does not supply enough skins for this purpose. Most of the 291
leopard skins come from the forest regions of the Min-shan, where they are sold to Chinese traders by the Fantzu who live there. Ordinarily the Fantzu wear extremely dirty furs, especially in summer, because during the warm season they prefer worn skins with shorter hair. In winter and on festive occasions they sometimes also wear a jacket under the fur. This may be of silk, pulu or simple Chinese cotton, depending on the wealth of the wearer. This jacket /11/ is cut in the old Chinese style with a side closing trimmed with a colored band about 3 centimeters wide. It has a high stand-up cloth collar different in color on the inside and outside, for example, red inside and green outside. The color combination of the jacket (collar and bottom hem) can vary a great deal. In former times no pants were worn in summer, but gradually the men are getting used to the Chinese trousers made of thin dark-blue cotton. In winter they wear trousers of fleece or perhaps only leggings, just like the Northern Chinese. The fur is worn inside on the bare skin and they wear no drawers. In winter and on festive occasions a coat of pulu or silk (tuan, satin) is worn over the fur. The color of this coat varies and may be purple, blue, red, green or black, but not white. The lower part of this coat is sewn with several gay borders of varicolored silk, to give the impression of many coats, one on top of the other. In rainy weather coats of white wool with long sleeves are worn, less frequently capes of the same material. The woolen coat, like the one of fur, is not fastened with buttons but simply tied together over the hips. Ordinarily a coarse rope of braided yak hair is used for this purpose, but festive garb requires a red sash of Szechuan silk. All articles of clothing are made by the men, not the women. The men can also make Chinese trousers themselves. Boys' clothing is the same as men's.

Their shoes (1) are made of a leather foot, and a leg that may be 292

1. Rockhill 1), Plate 2.

made of pulu or simple wool. The foot part is often only a very simple piece of white yak leather cut to size and then turned up all around, very much like the Indian mocassin or the opanke of the Balkan peoples. The leg shaft is set onto this foot part and reaches to the /12/ knees. The favorite material is red Russia leather imported from the Chinese in Kalgan, or bright-colored pulu cloth with a pattern in the form of a cross.

292 Many different kinds of head coverings (2) are worn. The most

2. Rockhill 1), Plate 4.

popular is a round fur cap with a tassel of cloth usually dyed red. They prefer fox fur; sheepskin caps are cheaper. For the latter the fur of lambs one month old is used. The fur cap is indispensable for the festive costume. In summer it is often replaced by headgear consisting of a strip of gaily colored pulu cloth, usually yellow and blue striped. Felt hats are also worn, either a simple, cone-shaped hat without brim, made of thick, soft, unbleached sheep wool felt, or a hat of stiff sheep wool felt in the form of a truncated cone, with a wide flat brim.

Women's Dress

291 Women's dress is even less influenced by the Chinese than men's. In summer it usually consists of a sheep fur; in winter a coat is worn over this. The fur is cut like that of the men, and is likewise held together by a coarse cord around the hips. In summer the women like to work with the upper part of their body free, so they slip out of the fur and let it hang down over the cord. The women's fur is distinguished from the men's in that it has only a cloth band around the neck, never a leopard skin; on the other hand, the lower hem of the women's fur is trimmed with a wide, gaily colored band of cotton, or, in the case of wealthy women, of silk. The women do not wear trousers. When it rains the women wear woolen cloaks or more often woolen pelerines closed in front, with a hole for /13/ the head, like the South American poncho. The pelerines often have a pointed hood. In the summer women wear worn-out furs with short hair; in the winter, newer ones with long hair and over them a pulu coat. Festive dress does not differ much from everyday garb, except that the clothes are new and that a colored coat of cloth or silk is worn over the fur coat.

292 At work and around the house the women go barefoot in summer. For the rest they wear the same kind of high boots as the men. Only elegant women are seen wearing Chinese shoes on festive occasions. The women do not wear pulu caps. In the rain they wear the same soft felt hats that the men wear when they go out to the pastures. A stiff felt hat is part of the festive garb of the women. It has the same truncated cone shape as that of the men, but the cone is smaller in diameter and thus looks more elegant. On top the hat has a copper

Meow

ornament and a silk tassel. (1) Their jewelry they buy from the 292

1. Compare Hermanns 3), page 33, 34.

Chinese.

Hair Style

The Fantzu wear their hair cut short; it is only at the parting 302
that many men still wear a small, thin braid that looks like a rat tail. Their method of cutting hair is still very primitive. They use an old sickle that is no longer good for cutting grass, and they sharpen it after a fashion on suitable stones found in the field. In contrast to the Chinese, the Fantzu, oddly enough, cut their hair from the top down. Only the sorcerers (bŏm-bu) wear long hair, which they wrap in a head scarf. Their beards they pluck out, like the Chinese, with brass tweezers which they carry on their rosaries or on a chain around their necks. Only lamas occasionally wear beards. /14/

The women wear a very complicated coiffure. Little girls of six or seven have their hair dressed for the first time. The style consists of three rather thick braids that hang down from the parting and many smaller, thin braids on the sides, held together above the ears with a special ornament. The coiffure of the women is the same, except that they wear many more braids that hang far down and are held together with a complicated ornament. (1) Beside the two

1. A similar ornament of another nomad tribe is shown in Hermanns 3), illustration 51.

center braids, the woman wears 80 to 100 thin braids on either side. These braids must reach to the knees. Since a woman's hair is often not long enough or thick enough for this type of coiffure, she buys switches from Chinese traders.

For the rest, the Tibetans do not know very much about caring 515
for their bodies. They do not wash, and their bodies are covered with a black film of dirt. Since they also do not wash their furs, conditions are ideal for the propagation of body lice. The Fantzu wash only their mouth, face and hands, with cold water. They do not use a wash basin for this, but take a mouthful of water from a pottery jug, rinse out their mouths, then spit out the water into their hands and use it to wash their face and hands. After washing, they rub butter into their face. After eating, too, if they have

Since the Ch'iang have not yet passed the stage of animism, they believe there are ghosts and gods everywhere. Apart from what has been mentioned before, there are mountain peak gods at the tops of mountains, (pi-rü-tzé); gods of masculine and feminine mountains, (sü-pé-tzé); fortress gods on fortresses, (po-tzé); and local gods in every outpost. Yei-bo is the devil that causes all diseases. The Poison Devil is called is-dụ. One who has the Poison Devil in him or her is called Devil Old Woman (dụ-ma) if she is an old woman, Devil Girl (dụ-tchi) if a young girl, and Devil Man (dụ-tze) if he is a man. Besides, all tribal heroes and those who have done virtuous and meritorious deeds for the people are worshiped as gods. 774

II. The Ch'iang Sorcerer--Tuan-kung

One who has relations with all ghosts and gods is the tuan-kung. He himself has his special guardian god. All magic instruments of the tuan-kung have active powers. If we want to have a deep understanding of the beliefs of the Ch'iang, it is necessary to study the tuan-kung. 791

According to their legends, the Ch'iang lost a considerable portion of their traditional culture during the period of exile. Even their original belief in the Sacred Forest was restored only after their victory over the Ko tribesmen. After the restoration of their belief in the Sacred Forest, sacrificial ceremonies were inaugurated by outstanding elders. Also, prayers were collected and edited. A committee of priests was organized with its members in charge of different aspects of the sacrifice. After many years, the rites of sacrifice were slightly changed, and the chief priest who read the prayer became tuan-kung. All religious services, exorcism, treatment of illness, delivery from poverty, as well as capping, wedding, and funeral ceremonies were done by the tuan-kung.

During the period when there were only priests, the clothing of the priests was the same as that of the common people. Since the advent of the tuan-kung, there were special attirement and various magic instruments. 791 292

The tuan-kung wears a white skirt (jar-pü), and his topcoat may be a sheep-skin vest or an ordinary garment. It is the same all over Wen-ch'uan and Li-fan. But in Mao-hsien, along Lo-ta-ku, Shui-mu-kou, Shen-ch'ien-san-kou, and, T'a-hua-san-chai, all tuan-kung wear leopard skin. Besides, in Li-fan there are some special clothes of other styles.

791 The reason why the tuan-kung wears a monkey-skin hat(jar-tă),
773 worships a monkey-headed old master, and beats a sheepskin drum (i-bou) is as follows: -- According to legends, the tuan-kung, having obtained sacred books, took a rest on his way home and fell asleep. At that moment a white sheep came and ate up the sacred books. When he woke up and did not see the books, he realized that they were already in the sheep's stomach. Unable to find a way out, he cried. Then came a gold-striped monkey who asked the tuan-kung why he cried. The tuan-kung told the monkey what had happened. The monkey said, "You can buy this white sheep, eat up its meat alone by yourself and make a drum with its skin. Every time you beat the drum, you will recall one sentence in the sacred books."/17/. The tuan-kung did as he was told and remembered indeed all the words in the sacred books. Later, the tuan-kung again wept because of his shortage of traveling expenses. The gold-striped monkey came again and led him home. After the death of the monkey, the tuan-kung, to show his gratitude to the monkey, made a hat with the monkey's skin, and using the monkey's tail, he made three pointed corners on the hat; from left to right, the first corner was called pi-ngi-shăr (meaning a clear distinction between black and white); the second
778 was called mo-bi (heaven); and the third ru-bu (earth). Then he
791 wrapped the monkey's head in paper and worshiped it (adding one more wrapping of white paper after each sacrifice) and called it Old Master (abe-tcha-h-kou).

[292] When the tuan-kung is sacrificing to the gods or redeeming a vow, he wears the monkey-skin hat. But in exorcising evils, he wears a kind of hat made of bamboo, pasted with a five-colored paper. It is called tan-tsu. In many places the tuan-kung wears the same kind of colored hat as the lama's. This may be the result of cross-cultural influence.

The sacred wand, or ser-ko-ta-bo, is one of the tuan-kung's important instruments. The length of the wand ranges from four to five feet. On its top is a figure of god made of iron or bronze. Under the god's head hangs a bronze bell. The end of the wand is a spear-head which can be thrust into the soil. This is used in exorcism, conveying souls, curing diseases, and war. An old tuan-kung also uses it in dancing to the god. But it cannot be used in sacrificing to the good gods.

The magic bell or sounding plate (shi-tsai-la) is made of bronze. But the hammer inside is made of cow's horn and is attached to an iron chain, which is connected with the handle. The latter is decorated